

CD 2008--114



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

University of Toronto Wind Symphony
Jeffrey Reynolds, conductor

Saturday, November 29, 2008
7:30 pm. MacMillan Theatre

08|09 SEASON

WHERE GREAT MINDS MEET GREAT MUSIC

2000-3000 50

Program

Voice Of Asia: Triumphal Procession "Scythia"

Adil Bestybaev

Three Ayres from Gloucester

Hugh M. Stuart

- I. The Jolly Earl of Chomondeley
- II. Ayre for Eventide
- III. The Fiefs of Wembley

Foster's America

David R. Gillingham

Second Suite in F

Gustaf Holst

- I. March (Morris Dance)
- II. Song Without Words (I'll love my love)
- III. Song of the Blacksmith
- IV. Fantasia on the Dargason

- INTERMISSION -

Madurodam: Miniature Suite for Wind Orchestra

Johan de Meij

***Lagan Love: An Ancient Ulster Air* arr. Luigi Zaninelli**

Faeroe Island Dance

Percy Aldridge Grainger

Ye Banks and Braes O'Bonnie Doon

Spoon River: An American Folk Dance

Suite on Canadian Folk Songs

Morley Calvert

- I. Marianne s'en va-t-au Moulin
- II. She's Like the Swallow
- III. J'entends le Moulin

UNIVERSITY OF TORONTO WIND SYMPHONY
Jeffrey Reynolds, conductor

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Program Notes

Voice of Asia

ADIL BESTYBAEV

Voice of Asia was composed at the request of the State Wind Orchestra of Kazakhstan and is one of the ensemble's characteristic pieces. It depicts the celebration of spring with the nomadic Eurasian peoples bowing to fire, sun, water, etc., which are some rites of the Tangi and Zarthustra religions. The triumphal sound of this piece grows out of the incorporation of the national Asiatic wind instrument "Carnaj" – a long bass trumpet with two tones – and different eastern percussion instruments. The C-major key with a flat seventh degree is characteristic of this composition.

Adil Bestybaev was born in 1959 in Almaty, Kazakhstan. He is a versatile musician and composer, having studied composition at the State Conservatory in Almaty and at the State Conservatory "P.I. Tchaikovsky" in Moscow, where he also studied orchestration. He currently teaches Instrumentation at the State Conservatory in Almaty. His compositions are primarily written for and are the hallmark pieces of the State Wind Orchestra of Kazakhstan.

Three Ayres from Gloucester

HUGH M. STUART

Three Ayres From Gloucester was composed by **Hugh M. Stuart**, (1917-2006) a native of Harrisburg, Pennsylvania and a graduate of the Oberlin Conservatory of Music. Following the completion of his BM degree Stuart received a Master of Arts degree from Columbia University Teachers College and studied on the graduate level at Rutgers University, New Jersey Teachers College at Newark and the University of Michigan. His career included extensive work as both a teacher and performer, having taught for many years in the public schools of Maryland and New Jersey, and conducting and playing with professional ensembles in New York, New Jersey, and Pennsylvania. Of this composition Mr. Stuart commented: "*Three Ayres From Gloucester* came into being as a result of my fascination with an old 10th Century couplet: There's no one quite so comely... as the Jolly Earl of Chomlondeley." The resulting three movements (The Jolly Earl of Chomlondeley, Ayre for Eventide, and the Fiefs of Wembley) are in early English folk song style and are designed to capture the mood of the peasants and their life on the fiefs of Wembley castle.

Foster's America

DAVID GILLINGHAM

Foster's America is a three-movement suite featuring four original songs by American composer, Stephen C. Foster (1826-1864). In David Gillingham's setting, the first movement features the song "*A Penny for Your Thoughts*", and is cast in a sort of "march-like" style and features chamber scoring that is reminiscent of banjo or guitar accompaniments which were popular in Foster's day. The second movement, "*Beautiful Dreamer*", is a relatively familiar tune with a dreamy atmosphere. The third movement casts two songs, "*If You've Only Got a Moustache*" and "*Gentle Lena Clare*". The former is a novelty song and is treated in a tongue-in-cheek fashion, while the latter is treated with expressive sweetness as a contrast to the first. Both tunes join together (although not quite exactly) followed by a rousing coda.

David Gillingham earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and a PhD in Music Theory/Composition from Michigan State University. Dr. Gillingham has an international reputation for the works he has written for band and percussion, many of which are now considered standards in the repertoire. He has won numerous awards for his compositions, and in addition to several recordings his works are regularly performed by nationally recognized ensembles. Dr. Gillingham is a Professor of Music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991), a Research Professorship (1995), and most recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

Second Suite for Military Band

GUSTAV HOLST

The *Second Suite for Military Band* was written in 1911 and is based on old English tunes. Gustaf Holst's passionate interest in folk music had begun as early as 1905, when his friend Ralph Vaughan Williams was busy collecting traditional tunes from singers in small country villages. The *March* at the beginning of the suite contains three folk tunes: the quick, energetic

"Morris Dance," a sea-song with a broad, sweeping melody called "Swansea Town," and a cheerful Irish-sounding song called "Claudy Banks." *Song Without Words*, a brief piece, is a setting of the folk song "I'll Love My Love." Holst uses the entire range of the winds in rolling arpeggios that pass from one instrument group to another. In the third movement, *Song of the Blacksmith*, the entire band joins the percussion in imitating the resounding strokes on the anvil. The finale, *Fantasia on the "Dargason,"* brilliantly combines a lilting dance tune as an ostinato with the slower tune of "Greensleeves". The work is considered one of the cornerstones of band literature.

Holst was one of England's most prominent composers and was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music and songs. During the First World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at St. Paul's Girls' School in the Hammersmith borough of London.

Madurodam: Miniature Suite for Wind Orchestra JOHAN DE MEIJ

Madurodam is a small scale miniature town at Scheveningen (near The Hague) and for many years has been one of the most important tourist attractions of the extended urban area of Western Holland (called "Randstad"). Built on a scale of 1:25, Madurodam gives a charming picture of The Netherlands in a bird's eye view: several important buildings, churches and townscapes are reconstructed up to the smallest details. There is also a fine transport system including a network of railroads, harbours and motorways covering the park, and an airport. Johan de Meij's *Madurodam: Miniature Suite for Wind Orchestra* consists of eight short parts presenting a musical impression of the smallest town in The Netherlands.

I. Reveille – the piccolo flute and the side drum announces the day; II. Toy soldiers – there is a military parade in front of the George Maduro Barracks; III. Binnenhof/Buitenhof – a solemn melody is the main theme of the suite and depicts the state buildings and the nearby lake "Hofvijver" at The Hague; IV. Small windmills – everything that moves or whirls at Madurodam is described in this barrel organ waltz; V. Intermezzo/Nocturne – Madurodam by night is described by a solemn passage played in unison by the lower instruments; VI. The Westerkerk church – the capital Amsterdam is represented with the chimes of the famous Westerkerk church; VII. The Muiderlot Castle – an elegant pavane recalls medieval atmospheres; VIII. "Grande" Finale – the windmill

theme comes back and the suite comes to an end with the "Binnenhof" theme, decorated by the first strains of the national hymn "Wilhelmus".

Johan de Meij was born in Voorburg, The Netherlands, in 1953, and studied trombone and conducting at the Royal Conservatory of Music at The Hague. He has earned international fame as a composer and arranger with a catalogue that includes original compositions, symphonic transcriptions and arrangements of film scores and musicals. Besides composing, de Meij is very active in various musical fields. He is a trombonist with the orchestra "De Volharding" (The Perseverance), and is a regular substitute with various other ensembles and orchestras. He is much in demand as a guest conductor and clinician, having conducted concerts and led seminars in almost all of the European countries, in Japan, Singapore, Brazil, and the United States.

Lagan Love: An Ancient Ulster Air LUIGI ZANINELLI

Lagan Love: An Ancient Ulster Air was composed as a result of a visit to Dublin by the composer. Born in New Jersey in 1932, **Luigi Zaninelli** studied composition with Gian-Carlo Menotti at the Curtis Institute of Music, which eventually sent him to Italy to study with Menotti's former teacher, the legendary Rosario Scalero. Upon his graduation, Zaninelli was appointed to the faculty of the Curtis Institute, where he remained until 1964 when he returned to Italy to compose film music for RSCG Italiana. His career also led him to serve as composer-in-residence at the University of Calgary and the Banff School of Fine Arts, and since 1973 he has been the composer-in-residence at the University of Southern Mississippi. With more than 300 published works to his credit, Zaninelli has won numerous awards and honors for his music, and has composed for all mediums including opera, ballet, chamber music, orchestra, band, chorus, and solo songs.

The Lagan is a river that runs through Belfast into the North Channel between Ireland and Scotland, and of his *Lagan Love* Zaninelli has written: "While in Dublin, Ireland, for the world premiere of my *Five American Gospel Songs* for Soprano and Orchestra, I heard a melody of such extraordinary beauty that I felt compelled to set it. Its haunting mystical melancholy was unlike anything I had ever heard. It continues to beguile me."

My Lagan Love

*Where Lagan stream sings lullaby, there blows a lily fair
The twilight gleam is in her eye, the night is on her hair
And like a lovesick Lenanshee she hath my heart in thrall*

*Nor life I owe, nor liberty for love is lord of all
 And often when the beetle's horn hath lulled the eye to sleep
 I steal unto her shieling lom and thro' the dooring peep
 There on the cricket's singing stone, she stirs the
 bogwood fire,
 and hums in sad sweet undertone the song of heart's desire
 Her welcome like her love for me is from the heart within:
 Her warm kiss is felicity, that knows no taint or sin.
 When she was only fairy small her gentle mother died
 But true love keeps her memory warm, by Lagan's silver side*

Faeroe Island Dance

Ye Banks and Braes O'Bonnie Doon

Spoon River: An American Folk Dance

PERCY GRAINGER

Born in 1882 in Victoria, Australia, **Percy Grainger** was a precocious pianist, beginning his musical career with a series of concerts given in Australia at the age of twelve. This enabled him to travel to Europe and study at Frankfurt, after which he began his European career as a concert pianist, settling in London in 1901. He moved to the United States in 1915 where he enlisted as an army bandsman during WWI, and he became an American citizen in 1919. It was during his time in England that he became passionately involved in collecting and arranging folk songs and country dances. It has been related that "Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world." Grainger's works retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of "primitive" techniques such as parallelism.

Of Grainger's substantial number of arrangements for wind ensemble, *Faeroe Island Dance* is certainly one of his least well known. It is based upon the Faeroe Island song "Let's Dance Gay in Green Meadows". This setting dates from 1954. The second piece of our set, *Ye Banks and Braes o Bonnie Doon* refers to the river Doon which flows between the Loch Doon and the Firth of Clyde in Stirlingshire, Scotland and was the inspiration for Robert Burns' poem *The Banks of Doon*, written in 1783.

*Ye banks and braes o' bonnie Doon,
 How can ye bloom sae fresh and fair?
 How can ye chant ye little birds,
 And I sae weary, fu' o' care?*

*Ye'll break my heart, ye warbling birds,
 That wanton through the flow'ry thorn,
 Ye 'mind me o' departed joys,
 Departed never to return.*

Grainger's setting of gives continuous harmonic support to the five-note melody, implying the steady flow of the river past its banks and hillsides. Originally scored in 1903 for a chorus of single voices, whistlers, and harmonium, the wind band version dates from 1932. *Spoon River* is 'elastically scored' and in his own program note Grainger wrote: "A Captain Charles H. Robinson heard a tune called 'Spoon River' played by a rustic fiddler at a country dance at Bradford Illinois (U.S.A.), in 1857. When Edgar Lee Masters' *Spoon River Anthology* appeared in 1914, Captain Robinson (then nearly 90 years old) was struck by the likeness of the two titles - that of the old tune and that of the poem-book - and he sent the 'Spoon River' tune to Masters, who passed it on to me. The tune is very archaic in character; typically American, yet akin to certain Scottish and English dance-tune types. My setting (begun March 10, 1919; ended February 1, 1929), aims at preserving a pioneer blend of lonesome wistfulness and sturdy persistence. It bears the following dedication: 'For Edgar Lee Masters, poet of pioneers'". For the scoring of *Spoon River* Grainger employed the liberal use of what he colorfully describes as 'Tuneful Percussion' (bells, chimes, xylophone, marimba, vibraphone, etc.). Grainger pioneered their use, these 'tuneful percussions', not always receiving the credit that is his due. He remarked: "I first came upon these fascinating instruments in profusion while on a concert tour in Holland in 1913 where I visited the Ethnomusicological Museum in Leyden. I was entranced by the percussion instruments of Indonesia, especially those that used the lower octaves. Hence my lavish use of these warm and mellow instruments in an endeavor to offset the harsher tones of those long-established citizens of the orchestra, the xylophone and glockenspiel."

Suite on Canadian Folk Songs

MORLEY CALVERT

Suite on Canadian Folk Songs, by Morley Calvert, was written as a Centennial project in 1967 and originally scored for brass band, although the music of the first movement had appeared in *Suite from the Monteregean Hills* in 1961. Calvert re-scored the *Suite* for concert band late in 1967 and conducted the first performance with the Lakeshore Concert Band of Montreal in 1968. The suite is in three movements; the first and last are arrangements of French Canadian folk songs, and the middle

movement is an arrangement of a Newfoundland folk song.

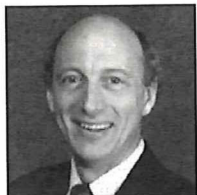
Marianne s'en va-t-au moulin (Marianne went to the mill) tells the story of a young girl who went to the mill to grind some grain. While there, her donkey was eaten by a wolf. *She's Like the Swallow*, in the Dorian mode, is typical of the slow-melody folk songs of Newfoundland. The words

of the first verse of this poignant love-song are as follows:

*She's like the swallow that flies so high,
She's like the river that never runs dry,
She's like the sunlight on the lee-shore,
I'll love my love, and my love is no more.*

Notes by Michael Barth

Biography



JEFFREY REYNOLDS is Assistant Coordinator of the Performance Division at the Faculty of Music, and teaches trumpet, conducting, chamber music, jazz history, and music education, as well

as conducting the Wind Symphony. He holds a Ph.D. in the philosophy of music education and a M.M. in trumpet performance. Jeff has performed and recorded as a trumpeter with the Calgary Philharmonic, Edmonton Symphony,

Victoria Symphony, Hamilton Philharmonic and the Orchestra of the Royal Winnipeg Ballet, as well as the Stratford Festival Ensemble. Prior to the University of Toronto, Dr. Reynolds taught at Malaspina College and McMaster University. He has conducted the Oregon Symphonic Band, the Toronto Wind Orchestra, the Northdale Concert Band and the Southampton Winds as well as honor bands in Toronto, Dunham and York Region. He contributes articles regularly to several journals, frequently conducts workshops in Ontario schools, and is in demand as an adjudicator at music festivals across the country.

UPCOMING WIND SYMPHONY CONCERT

Jeffrey Reynolds, conductor

Celebrating Howard Cable: Three of Dr. Cable's works will be presented in this tribute to a great Canadian musician: *Snake Fence Country*, *Scottish Rhapsody*, and the recent *Good Medicine*, along with music by John Zdechlick, and Eric Whitacre.

Friday, January 30, 2009

7:30 pm. MacMillan Theatre

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